


MUSIC - UNIVERSITY OF TORONTO



3 1761 08623750 0

M  
1004  
B515  
op. 3  
1900  
c. 1

MUSI



Digitized by the Internet Archive  
in 2022 with funding from  
University of Toronto

EULENBURG's  
kleine Orchester=Partitur=Ausgabe

2. 110

OUVERTUREN

No. 18.

BERLIOZ

Op. 3.

DIE VEHMRICHTER

(Les Francs jüges).

Preis: 1 M.

ERNST EULENBURG, LEIPZIG

MUSIC LIBRARY

EUGENE DOLNY



# Payne's Kleine Kammermusik-Partitur-Ausgabe.

Bei Bestellungen bitte nur die Band-Nummer anzugeben. — Thematische Verzeichnisse stehen kostenlos zur Verfügung.

No.	M.	No.	M.
1. Mozart, Quartett, G . . . . .	0.50	57. Haydn, Quart., op. 76, 5, D (ber. Largo) 0.40	
2. Beethoven, Quartett, op. 131, Cism . . . . .	0.70	58. Haydn, Quartett, op. 74, 3, Gm (Reiter-) 0.40	
3. Haydn, Quartett, op. 76, 3, C. (Kaiser-) . . . . .	0.40	59. Mendelssohn, Octett, op. 20, Es . . . . .	1.40
4. Beethoven, Quartett, op. 135, F . . . . .	0.50	60. Schubert, Octett, op. 166, F . . . . .	1.70
5. Cherubini, Quartett, Es . . . . .	0.60	61. Haydn, Quartett, op. 77, 1, G . . . . .	0.50
6. Beethoven, Quartett, op. 132, Am . . . . .	0.60	62. Haydn, Quartett, op. 77, 2, F, op. 103, B 0.50	
7. Mendelssohn, Quartett, op. 44, 2, Em . . . . .	0.60	63. Haydn, Quartett, op. 17, 5, G . . . . .	0.40
8. Mozart, Quartett, C . . . . .	0.50	64. Haydn, Quart., op. 20, 6, A, (Sonnen-No. 6) 0.40	
9. Beethoven, Quartett, op. 130, B . . . . .	0.70	65. Haydn, Quartett, op. 64, 3, B . . . . .	0.40
10. Haydn, Quartett, op. 76, 2, Dm (Quinten-) 0.40		66. Haydn, Quartett, op. 54, 2, C . . . . .	0.40
11. Schubert, Quartett, op. posth., Dm, (Der Tod und das Mädchen) . . . . .	0.70	67. Mendelssohn, Quintett, op. 87, B . . . . .	0.60
12. Beethoven, Septett, op. 20, Es . . . . .	1,—	68. Mendelssohn, Quartett, op. 13, Am . . . . .	0.60
13. Mozart, Quintett, Gm . . . . .	0.50	69. Haydn, Quartett, op. 76, 1, G . . . . .	0.40
14. Beethoven, Quartett, op. 15, Fm . . . . .	0.50	70. Mozart, Trio, Es . . . . .	0.50
15. Schubert, Quintett, op. 163, C . . . . .	1,—	71. Mozart, Quintett, A, (Klarinetten-) . . . . .	0.50
16. Beethoven, Quartett, op. 18, 1, F . . . . .	0.60	72. Mozart, Sextett, D . . . . .	0.70
17. Beethoven, Quartett, op. 18, 2, G . . . . .	0.50	73. Mozart, Sextett, B . . . . .	0.60
18. Beethoven, Quartett, op. 18, 3, D . . . . .	0.50	74. Schumann, Quartett, op. 41, 1, Am . . . . .	0.50
19. Beethoven, Quartett, op. 18, 4, Cm . . . . .	0.50	75. Schumann, Quartett, op. 41, 2, F . . . . .	0.50
20. Beethoven, Quartett, op. 18, 5, A . . . . .	0.50	76. Schumann, Quartett, op. 41, 3, A . . . . .	0.50
21. Beethoven, Quartett, op. 18, 6, B . . . . .	0.50	77. Schumann, Klavier-Quartett, op. 47, Es 0.70	
22. Beethoven, Quartett, op. 74, Es, (Harfen-) 0.60		78. Schumann, Klavier-Quintett, op. 44, Es 0.90	
23. Cherubini, Quartett, Dm . . . . .	0.60	79. Beethoven, Klavier-Trio, op. 97, B . . . . .	0.80
24. Mozart, Quartett, D . . . . .	0.50	80. Mendelssohn, Klavier-Trio, op. 49, Dm 0.70	
25. Mozart, Quartett, D . . . . .	0.50	81. Mendelssohn, Klavier-Trio, op. 66, Cm 0.70	
26. Mozart, Quartett, B . . . . .	0.50	82. Beethoven, Kl.-Tr., op. 70, 1, D, (Geister-) 0.50	
27. Mozart, Quartett, F . . . . .	0.50	83. Beethoven, Klavier-Trio, op. 70, 2, Es 0.60	
28. Beethoven, Quartett, op. 59, 1, F . . . . .	0.70	84. Schubert, Klavier-Trio, op. 99, B . . . . .	0.60
29. Beethoven, Quartett, op. 59, 2, Em . . . . .	0.60	85. Schubert, Klavier-Trio, op. 100, Es . . . . .	0.80
30. Beethoven, Quartett, op. 59, 3, C . . . . .	0.60	86. Schumann, Klavier-Trio, op. 63, Dm . . . . .	0.70
31. Beethoven, Quintett, op. 29, C . . . . .	0.60	87. Schumann, Klavier-Trio, op. 80, F . . . . .	0.60
32. Mozart, Quartett, Dm . . . . .	0.50	88. Schumann, Klavier-Trio, op. 110, Gm 0.60	
33. Mozart, Quartett, Es . . . . .	0.50	89. Haydn, Quartett, op. 9, 1, C . . . . .	0.40
34. Mozart, Quartett, B, (Jagd-) . . . . .	0.50	90. Haydn, Quartett, op. 17, 6, D . . . . .	0.40
35. Mozart, Quartett, A . . . . .	0.50	91. Haydn, Quartett, op. 64, 4, G . . . . .	0.40
36. Beethoven, Quartett, op. 127, Es . . . . .	0.70	92. Haydn, Quartett, op. 64, 6, Es . . . . .	0.40
37. Mozart, Quintett, Cm . . . . .	0.50	93. Haydn, Quart., op. 20, 4, D, (Sonnen-No. 4) 0.40	
38. Mozart, Quintett, C . . . . .	0.70	94. Haydn, Quart., op. 20, 5, Fm, (Sonn.-No. 5) 0.40	
39. Schubert, Quartett, op. 161, G . . . . .	0.70	95. Haydn, Quartett, op. 9, 4, Dm . . . . .	0.40
40. Schubert, Quartett, Op. 29, Am . . . . .	0.50	96. Haydn, Quartett, op. 55, 1, A . . . . .	0.40
41. Beethoven, Trio, op. 3, Es . . . . .	0.50	97. Spohr, Nonett, op. 31, F . . . . .	1.20
42. Beethoven, Trio, op. 9, 1, G . . . . .	0.50	98. Beethoven, Quartett, op. 133, B, (Fuge) 0.50	
43. Beethoven, Trio, op. 9, 2, D . . . . .	0.50	99. Schumann, Klavier-Trio, op. 88, Am, (Phantasiestücke) . . . . .	0.40
44. Beethoven, Trio, op. 9, 3, Cm . . . . .	0.50	100. Mozart, Serenade f. Blas-Instrumente, B 1.20	
45. Beethoven, Trio, op. 8, D (Serenade) . . . . .	0.40	101. Mendelssohn, Quartett, op. 80, Fm . . . . .	0.50
46. Cherubini, Quartett, C . . . . .	0.60	102. Mendelssohn, Quartett, op. 81, E . . . . .	0.50
47. Mendelssohn, Quartett, op. 12, Es . . . . .	0.50	103. Beethoven, Trio, op. 25, D, (Serenade) 0.50	
48. Mendelssohn, Quartett, op. 44, 1, D . . . . .	0.60	104. Beethoven, Trio für Blasinstrumente, op. 87, C . . . . .	0.40
49. Mendelssohn, Quartett, op. 44, 3, Es . . . . .	0.70	105. Dittersdorf, Quartett, Es . . . . .	0.40
50. Mozart, Quintett, D . . . . .	0.50	106. Dittersdorf, Quartett, D . . . . .	0.40
51. Mozart, Quintett, Es . . . . .	0.60	107. Dittersdorf, Quartett, B . . . . .	0.40
52. Haydn, Quartett, op. 33, 2, Es, (Russ.-No. 2) 0.40		108. Haydn, Quart., op. 20, 2, C, (Sonn.-No. 2) 0.40	
53. Haydn, Quartett, op. 33, 3, C, (Vogel-) . . . . .	0.40	109. Haydn, Quartett, op. 64, 2, Hm . . . . .	0.40
54. Haydn, Quartett, op. 54, 1, G . . . . .	0.40	110. Haydn, Quartett, op. 71, 1, B . . . . .	0.40
55. Haydn, Quartett, op. 64, 5, D, (Lerchen-) 0.40		111. Haydn, Quartett, op. 17, 1, E . . . . .	0.40
56. Haydn, Quartett, op. 76, 4, B . . . . .	0.40		

**EULENBURG's**  
**kleine Orchester-Partitur-Ausgabe**

**Ouverturen**

No. 18.

A mon ami Girard

**GRANDE OUVERTURE**

des

**FRANCS JUGES**

par

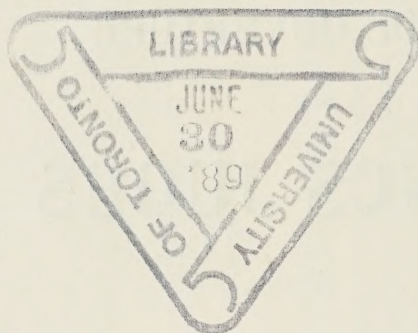
**HECTOR BERLIOZ**

**Op. 3.**

**ERNST EULENBURG, LEIPZIG**

Königl. Württ. Hof-Musikverleger.

Für Österreich-Ungarn: Universal-Edition A.=G., Wien.



M

1004

B515

op. 3

1900

UNIVERSITY OF TORONTO

67,710

EDWARD JOHNSON  
MUSIC LIBRARY



# Ouverture des Francs-Juges.

Ouverture „Die Vehmrichter.“— Overture “The Holy Vehm.”

Adagio sostenuto. M.M. ♩ = 72.

Hector Berlioz, Op. 3.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Contrafagotto.

Corni  
in Es. I. II.  
in D. III. IV.

Trombe in E.

Trombe à pistons  
in Es.  
alto  
Tromboni  
tenore e basso.

Ophicléide I in C.

Ophicléide II in B.

Timpani in F. C.

Piatti.

Gran Cassa.

Violini I  
al meno 15.

Violini II  
al meno 15.

Viole.  
al meno 10.

Violoncelli.  
al meno 12.

Contrabassi  
al meno 9.

Ob.

Cl.

Fag.

Viol.

Vle.

Vc. e Cb.

*mf*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*p*

*cresc. poco a poco*

*mf*

*cresc. poco a poco*

Fl. gr.

Ob.

Cl.

Fag.

Viol.

Vle.

Vc. e Cb.

*cresc.*

*a 2.*

*cresc.*

*poco f*

*f*

*ff*

*pp*

*f*

*ff*

*pp*

*f*

*ff*

*pp*

*poco f*

*f*

*ff*

*pp*

*poco f*

*f*

*ff*

*pp*

*poco f*

*f*

*ff*

*pp*

*poco f*

*f*

*ff*

*pp*

*poco f*

*f*

*ff*

*pp*



40 senza string.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score is divided into two main sections. The first section, marked 'I. Solo.', features a solo part for the first violin (I. Solo.) and a piano part (pp). The second section, marked 'a 2.', features a second violin part (a 2.) and a piano part (pp). The score includes various dynamic markings such as 'pp' (pianissimo), 'ff' (fortissimo), and 'a 2.' (second ending). The notation is in a standard musical format, with notes, rests, and other musical symbols clearly visible. The page is numbered '1' in the bottom right corner.

This page contains a musical score for a piano, likely a 19th-century work given the notation style. The score is written for multiple instruments, with staves grouped by brackets. The key signature is two flats (B-flat and E-flat), and the time signature is not explicitly shown but appears to be common time (C). The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also some performance instructions like *a 2.* (allegretto 2). The score is organized into measures, with some measures containing multiple notes or rests. The overall layout is typical of a printed musical score from the 1800s.

This is a page from a musical score, likely for a symphony orchestra and vocal soloist. The score is written in B-flat major (two flats) and 4/4 time. It features multiple staves for woodwinds, strings, and a vocal soloist. The vocal part includes lyrics "Soli" and "dolce". The orchestration includes woodwinds (flutes, oboes, bassoons), strings (violins, violas, cellos, double basses), and a vocal soloist. The score is marked with dynamics such as "ff" (fortissimo) and "p" (piano). The page shows a complex arrangement of musical parts, with the vocal soloist part prominently displayed in the upper right section.



This page of musical notation is a piano score, likely for a large ensemble or orchestra. It features multiple staves, each with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation is dense, with many sixteenth and thirty-second notes, indicating a fast tempo. Dynamic markings such as *ff* (fortissimo), *mf* (mezzo-forte), and *f* (forte) are used throughout. There are also markings for articulation, such as *a 2.* (second attack) and *mf* (mezzo-forte). The score is written in a traditional, handwritten style, with a clear distinction between the upper and lower systems of staves. The overall impression is one of a complex, rhythmic composition.

This page of a musical score is for a symphony orchestra, featuring multiple staves with various instruments and dynamic markings. The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The instruments include Flute (Fl. picc. a 2.), Violins (Vie div.), and other orchestral instruments. The score is marked with various dynamics such as *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), and *pp* (pianissimo). There are also markings for *Soli.* (Solo) and *a 2.* (second ending). The score is arranged in a traditional format with staves grouped by instrument family.

The musical score is arranged in systems. The first system includes staves for woodwinds (flutes, oboes, bassoons) and strings (violins, violas, cellos, double basses). Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). A *cresc.* (crescendo) marking is present. A *a 2.* (second ending) is indicated. The second system continues the woodwind and string parts, with *pp* and *mf* dynamics. The third system introduces a *Solo.* section for the woodwinds, with *pp* and *mf* dynamics. The fourth system features a *Solo.* section for the woodwinds, with *pp* and *mf* dynamics. The fifth system includes a *baguettes d'éponge* (sponge sticks) section for the woodwinds, with *mf* and *cresc.* dynamics. The sixth system continues the woodwind and string parts, with *pp* and *mf* dynamics. The seventh system includes a *Solo.* section for the woodwinds, with *mf* and *cresc.* dynamics. The eighth system continues the woodwind and string parts, with *pp* and *mf* dynamics. The ninth system includes a *Solo.* section for the woodwinds, with *mf* and *cresc.* dynamics. The tenth system continues the woodwind and string parts, with *pp* and *mf* dynamics.



rallent. poco

This page of a musical score, numbered 9, is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The score is arranged for a large ensemble, with multiple staves for different instruments and vocal parts. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key performance instructions and dynamic markings include:
 

- rallent. poco**: A tempo instruction at the top right.
- poco f**: A dynamic marking indicating a slight increase in volume.
- cresc.**: A dynamic marking indicating a crescendo.
- mf**: A dynamic marking for mezzo-forte.
- f** and **ff**: Dynamic markings for forte and fortissimo.
- p**: A dynamic marking for piano.
- ff-p**: A dynamic marking indicating a fortissimo-to-piano transition.
- Solo.**: A marking indicating a solo performance.
- unis.**: A marking indicating a unison.

The score is divided into measures by vertical bar lines, and the measures are numbered at the bottom of the page. The notation is complex, with many notes and rests, and it includes a variety of musical symbols and markings.

Allegro assai.  $\text{♩} = 80$ .

Viol. *pp* *cresc.*  
 Vle. *pp* *cresc.*  
 Vc. e Cb. *pp* *cresc.*

*con furore*  
*cresc. molto*  
*cresc.*  
*cresc.*  
*cresc.*

*f* *Solo.* *p*  
*f*  
*f*  
*f*

*f* *p* *cresc.*  
*f* *poco f* *cresc.*  
*f* *cresc.*  
*f* *mf*

Viol.  
Vle.  
Vc.  
Cb.

*f* *ff* *f* *ff* *ff*

This system contains four staves. The Violin staff has a treble clef and a key signature of two flats. The Viola, Violoncello, and Contrabasso staves have bass clefs and the same key signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings of *f* and *ff* are present throughout the system.

Fag. a 2.  
Ophic. I.  
Viol.  
Vle.  
Vc. e Cb.

*ff* *ff* *ff* *ff* *ff*

This system contains five staves. The Fagotto and Ophicleide staves have bass clefs. The Violin staff has a treble clef. The Viola, Violoncello, and Contrabasso staves have bass clefs. The key signature remains two flats. The music continues with complex rhythmic figures. Dynamic markings of *ff* are used across the staves.

Fag.  
Ophic. I.  
Viol.  
Vle.  
Vc. e Cb.

This system contains five staves, continuing the ensemble from the previous system. The Fagotto staff now has a single 'Fag.' marking. The other instruments (Ophicleide, Violin, Viola, Violoncello/Contrabasso) continue their parts with similar rhythmic complexity. The key signature and dynamic intensity are maintained.



This page of a musical score, numbered 12, is for a Flute and Piano arrangement. The Flute part is written in the top system, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The initial dynamics are *ff* (fortissimo). The Piano accompaniment is written in the bottom system, featuring a grand staff with treble and bass clefs, the same key signature, and a 4/4 time signature. The piano part begins with a *ff* dynamic. The score is divided into measures by vertical bar lines. The top system contains measures 1 through 6, while the bottom system contains measures 7 through 12. The piano part includes various musical notations such as chords, arpeggios, and melodic lines, with some measures marked with *ff*. The flute part shows sustained notes and rests. The page is numbered 12 in the top left corner, and the instrument is identified as Flute (Flut.) in the top right corner.

This page of musical notation, numbered 13, contains a complex arrangement of staves. The top section features a grand staff with two treble clefs and two bass clefs, each with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The middle section consists of several staves, some of which are empty, suggesting a section where instruments are silent or a vocal solo. The bottom section features a grand staff with two treble clefs and two bass clefs, each with a key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 13 in the top right corner.





Viol.  
Vle.  
Vc. e Cb.

The first system of music features three staves. The Violin staff (top) has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with various note values and rests. The Viola staff (middle) has an alto clef and contains a harmonic accompaniment of chords and moving lines. The Violoncello/Double Bass staff (bottom) has a bass clef and contains a bass line with chords and moving lines. The system is divided into measures by vertical bar lines.

The second system continues the musical piece with the same three staves. The Violin staff continues its melodic development. The Viola and Cello/Bass staves provide a steady harmonic and rhythmic foundation. The notation includes various musical symbols such as beams, slurs, and dynamic markings.

The third system of music shows further progression of the themes. The Violin part has more complex rhythmic patterns. The Viola and Cello/Bass parts maintain their supportive roles with consistent chordal textures and moving bass lines.

Cor. I. II.  
Viol.

The fourth system introduces a new instrument, the Cor (Horn), in the first staff. The Violin staff (second from top) continues its part. The Viola and Cello/Bass staves remain. The Cor part begins with a rest followed by a melodic entry. The system concludes with a final measure.

1111

Fl.  
Ob.  
Cl.  
Fag.  
Cor. III.  
Viol.  
Vle.  
Vc. e Cb.

This system contains the first four measures of the score. The woodwinds (Flute, Oboe, Clarinet, Bassoon, and Cor Anglais III) play a melodic line with eighth and sixteenth notes. The strings (Violins, Violas, and Cellos/Double Basses) provide harmonic support with sustained notes and some rhythmic patterns. The key signature has three flats, and the time signature is 4/4.

This system contains measures 5 through 8 of the score. The musical texture continues with the woodwinds and strings. In measure 8, there is a significant change in the woodwind parts, with many notes beamed together, suggesting a rapid passage or a complex rhythmic figure. The strings continue their harmonic foundation.



This page of musical notation, numbered 18, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *uniss.* (unison). The staves are organized into several systems, with some staves grouped by brackets. The notation is written in a style typical of early 20th-century musical manuscripts, with a focus on rhythmic and melodic development. The page is divided into two main sections by a large bracket on the left side, with the top section containing staves 1 through 10 and the bottom section containing staves 11 through 18. The notation is written in a key signature of two flats (B-flat and E-flat) and a time signature of 4/4. The page is numbered 18 in the top left corner.

This page of musical notation is for a piano score, likely from a 19th-century publication. It features a complex arrangement of staves. The top system includes a vocal line (soprano, alto, and tenor) and a piano accompaniment. The middle system features a solo piano part with a prominent melodic line in the right hand and a more active bass line. The bottom system continues the piano accompaniment with various textures.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with *f* (forte) and *p* (piano) dynamics. There are also markings for *unis.* (unison) and *Soli* (solo).

The page is numbered 49 in the top right corner. The publisher's information, "E. E. 3718", is located at the bottom center.

Musical score for a large ensemble, featuring multiple staves. The notation includes treble and bass clefs, key signatures of three flats, and dynamic markings such as *p*, *ff*, and *pp*. The text *p dolce espress.* is visible above the top staves, and *Solli trem. très serré* is visible above the bottom staves.



Fl.

Cl.

Viol. *poco f*

Vle. *poco f*

Vc.

Cb. *pizz.*

*f*

*f*

*f*

*f*

*f*

Fl.

Cl.

Tbi. Soli.

Viol.

Vle.

Vc.

Cb.

*p*

*f*

*f*

*trem. très serré*

*pp*

*mf*

Soli.

Soli.

*p*

*f*

*f*

*f*

*f*

*pp*

*pp*

arco

*p*

*f*

First system of a musical score, measures 1 through 6. The score is written for a piano with multiple staves. The key signature has two flats (B-flat and E-flat). Measures 1-4 contain rests for the upper staves and chords for the lower staves. Measures 5-6 feature a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Dynamics include *p* (piano) and *f* (forte).

Second system of a musical score, measures 7 through 12. The score continues with the same instrumentation and key signature. Measures 7-10 show a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Measures 11-12 feature a melodic line in the upper staves and a rhythmic accompaniment in the lower staves. Dynamics include *dim.* (diminuendo), *p* (piano), and *f* (forte).



Fl.

Cl.

Solo

Tbl. *Soli*

Ophic. I. *ff*

Ophic. II. *ff*

Viol.

Vle.

Vc. *div.*

Ch. *Soli*

*ff*

*mf*

*pp*

*pp*

Fl.

Cl.

Tbl. *Soli*

Viol.

*cresc. poco*

*cresc. poco*

*p*

[illegible]

Fl.

Tbl. *mf* *f cresc.* *ff*

Cymb. *mf* *f cresc.* *ff* une Cymbale suspendue baguette d'éponge Solo. *p*

Viol. *f cresc.* *ff* *p*

*f cresc.* *ff* *p*

*f cresc.* *ff* *p*

*f cresc.* *ff* *p*

*f cresc.* *ff* *p*

Fl.

Cl.

Viol.

Vle.

Vc. e Cb.



Fl.

Cl.

Gr. Cassa.

Solo

*pp*

Viol.

Vle.

Vc. e Cb.

*pp*

*p < poco f*

Fl.

Cl.

Timp. in C. baguettes d'éponges Solo

Gr. Cassa.

Même mouvement que le reste de l'orchestre.

*mf* 3

*p*

*p*

Viol.

Vle.

Vc. e Cb.

Fl.

Cl.

Timp.

*p* *poco f* *p*

Viol.

Vle.

Vc.e (b.)

Fl.

Cl.

Fag.

Tbl.

Timp.

*p* *cresc.* *mf*

Viol.

*cresc.* *cresc.* *cresc.* *cresc.*

*unis.*

*p*

*p*

Musical score page 30, featuring multiple staves for woodwinds, brass, and strings. The key signature is E-flat major (three flats) and the time signature is 2/4. The score includes various dynamic markings such as *cresc.*, *ff*, *meno f*, *dim.*, and *p*. A "Solo" instruction is present for a woodwind instrument. The bottom of the page is marked "E. E. 8718".



## Ob. I. Solo

Ob. I. Solo

Viol. *pp*

Vle. *pp*

Vc. *pp*

Cb. *p*

*pizz.*

Viol.

Viol.

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

Fl. *espression mélancolique*

Ob. *p dolce* Solo

Cl. Solo *poco f*

Fag. *poco f*

Cor. I II in Eb. *mf*

Viol. *poco f*

Vle. *p*

Vc. *p*

arco *p*

Cb. *pizz.*

Fl.

Ob.

Cl.

Fag.

Cor. I.II.

Viol.

Fl.

Ob.

Cl.

Fag.

Cor. I.II.

Viol.

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

Ob.  
Cl.  
Fag.  
Cor. I. II.  
Viol.  
Vle.  
Vc. e Cb.

*f*

This musical system contains measures 1 through 4. The woodwinds (Ob., Cl., Fag., Cor. I. II.) and strings (Viol., Vle., Vc. e Cb.) are marked with a forte (*f*) dynamic. The Violoncello and Contrabass (Vc. e Cb.) part includes a double bar line at the end of measure 4, indicating a section break.

Ob.  
Fag.  
Cor. I. II.  
Viol.  
Vle.  
Vc. e Cb.

*f*

This musical system contains measures 5 through 8. The woodwinds (Ob., Fag., Cor. I. II.) and strings (Viol., Vle., Vc. e Cb.) are marked with a forte (*f*) dynamic. The Violoncello and Contrabass (Vc. e Cb.) part includes a double bar line at the end of measure 8, indicating a section break.



Ob.

Fag.

Cor. I. II.

Viol.

==

Ob.

Fag.

Cor. I. II.

Viol.



Musical score for a woodwind ensemble, page 37. The score is in E-flat major (three flats) and 4/4 time. It features multiple staves for woodwinds, including flutes, oboes, and bassoons. The first system shows a complex texture with many sixteenth-note chords. The second system has a section for "in F." and "inc." parts. The third system is for "in As Es baguettes de bois" and includes a "pizz." (pizzicato) instruction for the bass line. The score is marked with dynamics like *ff*, *p*, *f*, and *pp*.

38

Fl.

Ob.

Cl.

Viol.

*cresc. molto*

*cresc. molto*

*cresc. molto*

*arco*

*mf cresc.*

Fl.

Ob.

Cl.

Viol.

*ff*

*f*

*p*



39

Fl.

Ob.

Cl.

Viol. *ff*


Vle. *ff*

Vc. e Cb. *ff*

*ff*

*ff*

This page of musical notation, numbered 40, is written in B-flat major (two flats) and 2/4 time. The score is organized into two main systems. The upper system consists of a grand staff (treble and bass clefs) with a piano part and a celeste part, followed by two additional staves. The lower system consists of a grand staff with a piano part and a celeste part, followed by two additional staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Fl. picc. a 2. 

Fl. picc. a 2.

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, with some staves grouped by a brace on the left. The music features complex chords, including triads and dyads, and melodic lines. The notation is in a historical style, with some staves showing a key signature of two flats (B-flat and E-flat). The handwriting is elegant and clear, typical of 19th-century musical manuscripts. The page is numbered '1' in the top right corner.



This musical score is for a piano and voice piece, likely a setting of a religious or dramatic text. The score is written for a piano (left hand and right hand) and a voice (soprano, alto, and tenor/bass). The key signature is B-flat major (two flats). The time signature is 12/8. The score is divided into two main sections. The first section, starting at the top, features a complex piano accompaniment with many triplets and slurs, and a voice part that enters with a melodic line. The second section, starting at the bottom, features a more active piano accompaniment with many triplets and slurs, and a voice part that enters with a melodic line. The score is marked with dynamic markings such as *ff* (fortissimo) and includes tempo markings like *in F.* and *As muta in G.*

*in F.*

*As muta in G.*

a 2.

Soli.

a 2.

Fl. gr.

Ob.

Cl.

Fag.

Cor. I. II.

I.

Viol.

Vle.

Ve.

Cb.

Soli.

p

pizz.

p

pizz.

p

pizz.

p

arco Soli.

pp

[illegible]

Cl. a 2. Soli.

Fag. a 2. Soli.

Cor. I.II.

Viol.

Cl.

Fag.

Cor. I.II.

Viol.

arco Soli.

pp



Fag.

Cor.III.

Tbe.

I. Solo.

*pp*

*pizz. Soli.*

*poco f*

Fag.

Cor.III.

Tbe.

*pizz.*

*p*

Cl. I. Solo.

Fag. I.

Cor. I. II.

Tbe.

Viol.

Soli.

*mf*

Cl.  
 Fag.  
 Cor. I. II.  
 Tbe.  
 Viol.  
 arco  
 mf  
 arco  
 poco f

This page of musical notation is a score for a piano, likely from a 19th-century publication. It features a grand staff with multiple systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The dynamics used are *cresc.* (crescendo), *a* (piano), *poco* (a little), *f cresc.* (forte crescendo), and *solo*. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation is arranged in a traditional format with a central staff for the melody and surrounding staves for accompaniment. The page is numbered 10 in the bottom right corner.

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with the top staff being the most prominent. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings include 'a poco', 'cresc.', and 'm. cresc.'. The score is written in a style that is typical of 19th-century musical notation. The page is numbered '1' in the bottom right corner. The overall appearance is that of a historical musical manuscript.



This page of musical notation, numbered 51 in the top right corner, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "unls." is written on one of the staves. The notation is organized into several systems, with some staves grouped by brackets. The page is filled with musical notation, including notes, rests, and dynamic markings like "f" and "unls.".

52

Fl. gr.

Fl. picc.

Tromba in F.

This page of musical notation is for a large ensemble, likely a choir or orchestra. It features multiple staves, each with its own clef and key signature. The notation includes various musical symbols such as notes, rests, and accidentals. A 'divisi' marking is present in the lower section, indicating a division of the ensemble. The page is numbered 53 in the top right corner.

The notation is arranged in several systems. The first system includes staves for voices and instruments. The second system continues the musical notation. The third system includes a 'divisi' marking, indicating a division of the ensemble. The fourth system continues the musical notation. The fifth system includes staves for voices and instruments. The sixth system continues the musical notation. The seventh system includes staves for voices and instruments. The eighth system continues the musical notation. The ninth system includes staves for voices and instruments. The tenth system continues the musical notation. The eleventh system includes staves for voices and instruments. The twelfth system continues the musical notation. The thirteenth system includes staves for voices and instruments. The fourteenth system continues the musical notation. The fifteenth system includes staves for voices and instruments. The sixteenth system continues the musical notation. The seventeenth system includes staves for voices and instruments. The eighteenth system continues the musical notation. The nineteenth system includes staves for voices and instruments. The twentieth system continues the musical notation. The twenty-first system includes staves for voices and instruments. The twenty-second system continues the musical notation. The twenty-third system includes staves for voices and instruments. The twenty-fourth system continues the musical notation. The twenty-fifth system includes staves for voices and instruments. The twenty-sixth system continues the musical notation. The twenty-seventh system includes staves for voices and instruments. The twenty-eighth system continues the musical notation. The twenty-ninth system includes staves for voices and instruments. The thirtieth system continues the musical notation. The thirty-first system includes staves for voices and instruments. The thirty-second system continues the musical notation. The thirty-third system includes staves for voices and instruments. The thirty-fourth system continues the musical notation. The thirty-fifth system includes staves for voices and instruments. The thirty-sixth system continues the musical notation. The thirty-seventh system includes staves for voices and instruments. The thirty-eighth system continues the musical notation. The thirty-ninth system includes staves for voices and instruments. The fortieth system continues the musical notation. The forty-first system includes staves for voices and instruments. The forty-second system continues the musical notation. The forty-third system includes staves for voices and instruments. The forty-fourth system continues the musical notation. The forty-fifth system includes staves for voices and instruments. The forty-sixth system continues the musical notation. The forty-seventh system includes staves for voices and instruments. The forty-eighth system continues the musical notation. The forty-ninth system includes staves for voices and instruments. The fiftieth system continues the musical notation. The fifty-first system includes staves for voices and instruments. The fifty-second system continues the musical notation. The fifty-third system includes staves for voices and instruments. The fifty-fourth system continues the musical notation. The fifty-fifth system includes staves for voices and instruments. The fifty-sixth system continues the musical notation. The fifty-seventh system includes staves for voices and instruments. The fifty-eighth system continues the musical notation. The fifty-ninth system includes staves for voices and instruments. The sixtieth system continues the musical notation. The sixty-first system includes staves for voices and instruments. The sixty-second system continues the musical notation. The sixty-third system includes staves for voices and instruments. The sixty-fourth system continues the musical notation. The sixty-fifth system includes staves for voices and instruments. The sixty-sixth system continues the musical notation. The sixty-seventh system includes staves for voices and instruments. The sixty-eighth system continues the musical notation. The sixty-ninth system includes staves for voices and instruments. The seventieth system continues the musical notation. The seventy-first system includes staves for voices and instruments. The seventy-second system continues the musical notation. The seventy-third system includes staves for voices and instruments. The seventy-fourth system continues the musical notation. The seventy-fifth system includes staves for voices and instruments. The seventy-sixth system continues the musical notation. The seventy-seventh system includes staves for voices and instruments. The seventy-eighth system continues the musical notation. The seventy-ninth system includes staves for voices and instruments. The eightieth system continues the musical notation. The eighty-first system includes staves for voices and instruments. The eighty-second system continues the musical notation. The eighty-third system includes staves for voices and instruments. The eighty-fourth system continues the musical notation. The eighty-fifth system includes staves for voices and instruments. The eighty-sixth system continues the musical notation. The eighty-seventh system includes staves for voices and instruments. The eighty-eighth system continues the musical notation. The eighty-ninth system includes staves for voices and instruments. The ninetieth system continues the musical notation. The ninety-first system includes staves for voices and instruments. The ninety-second system continues the musical notation. The ninety-third system includes staves for voices and instruments. The ninety-fourth system continues the musical notation. The ninety-fifth system includes staves for voices and instruments. The ninety-sixth system continues the musical notation. The ninety-seventh system includes staves for voices and instruments. The ninety-eighth system continues the musical notation. The ninety-ninth system includes staves for voices and instruments. The hundredth system continues the musical notation.

This page of musical notation, numbered 54, contains two systems of staves. The first system consists of eight staves, and the second system consists of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'ffz'. The staves are arranged in two groups, each with a brace on the left. The first group of staves (top) includes a grand staff (treble and bass clefs) and four individual staves. The second group of staves (bottom) includes a grand staff and four individual staves. The notation is written in a style typical of early 20th-century musical manuscripts.



This page of musical notation, numbered 55, contains a complex arrangement of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are organized into systems, with some staves featuring a treble clef and others a bass clef. The notation is written in a style typical of early 20th-century musical manuscripts. A dynamic marking "unfs." is visible on the third staff from the top. The page is filled with musical notation, including notes, rests, and other symbols, arranged in a structured manner.

This page contains musical notation for a choir and keyboard. The notation is organized into two main systems, each with five staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard part. The second system includes vocal parts (Soprano, Alto, Tenor, Bass) and a keyboard part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- unis.* (unison) in the first system, vocal parts.
- solis unis.* (solos unison) in the second system, vocal parts.
- div.* (divisi) in the second system, keyboard part.

This musical score is for two trombones, Tromba I and Tromba II. The score is written on a grand staff with multiple systems. The notation includes various musical symbols such as notes, rests, and triplets (indicated by a '3' over a group of notes). The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into two main sections, each containing four measures. The first section features a melodic line for Tromba I and a more rhythmic, triplet-based line for Tromba II. The second section continues the melodic development for Tromba I and the rhythmic pattern for Tromba II. The score is written in a clear, professional style with standard musical notation.

Tromba I.

Tromba II.

animato

soli

This page of musical notation is for a large ensemble, featuring multiple staves with various instruments and vocal parts. The notation includes triplets, dynamic markings like *ff* and *unis.*, and performance instructions like *soli* and *animato*.

The score is organized into several systems of staves. The first system includes staves for vocal parts (labeled *soli* and *unis.*) and instrumental parts. The second system includes staves for *Trbe. s* (Trumpet in B-flat, solo) and other instrumental parts. The third system includes staves for *solo* and *unis.* parts. The fourth system includes staves for *ff* and *unis.* parts. The fifth system includes staves for *ff* and *unis.* parts. The sixth system includes staves for *ff* and *unis.* parts. The seventh system includes staves for *ff* and *unis.* parts. The eighth system includes staves for *ff* and *unis.* parts. The ninth system includes staves for *ff* and *unis.* parts. The tenth system includes staves for *ff* and *unis.* parts.



Più vivo.

The musical score is arranged in two systems. The first system includes staves for woodwinds (flutes, oboes, bassoons, and clarinets), strings (violins, violas, cellos, and double basses), and a vocal part. The second system continues the orchestration with additional woodwinds and strings. The music is characterized by rapid sixteenth-note passages and dynamic markings such as *ff* (fortissimo) and *unifs.* (unison). The vocal part features melodic lines with lyrics in Italian. The score concludes with a final *ff* marking.

Molto vivo.

solo

solo

unis.

unis.

unls.  
ff

unls.  
ff

unls.  
ff

ff solo

ff soli

unls.

pizz.  
ff

pizz.  
ff

pizz.  
ff

Fl. piccolo.

*pizz.*  
*ff*

*pizz.*  
*ff*

*arco*  
*ff*

*arco*  
*ff*

*pizz.*  
*ff*

*sempre pizz.*  
*ff*



This page of musical notation, numbered 63, contains multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The staves are arranged in a system, with some staves grouped by brackets. The notation is written in a style typical of early 20th-century musical manuscripts. The page is divided into two main sections of staves. The top section consists of six staves, and the bottom section consists of six staves. The notation is written in a style typical of early 20th-century musical manuscripts. The page is divided into two main sections of staves. The top section consists of six staves, and the bottom section consists of six staves. The notation is written in a style typical of early 20th-century musical manuscripts. The page is divided into two main sections of staves. The top section consists of six staves, and the bottom section consists of six staves. The notation is written in a style typical of early 20th-century musical manuscripts.

This page of a musical score, numbered 64, contains multiple staves of music. The notation includes treble and bass clefs, key signatures, and various dynamics and performance instructions.

The score is organized into systems. The first system includes staves with dynamics *p* (piano) and *cresc.* (crescendo), and a *f* (forte) dynamic. The second system features a *mf* (mezzo-forte) dynamic and a *poco f* (poco forte) instruction. The third system includes a *poco f* instruction and a *sempre pizz.* (sempre pizzicato) instruction. The fourth system includes a *mf* dynamic.

The notation includes various musical symbols, such as notes, rests, and accidentals, as well as performance markings like *divisi* (divisi) and *sempre pizz.* (sempre pizzicato).

musical score for E. E. 3718, page 65. The score is written for a large ensemble, including strings and woodwinds. It features complex rhythmic patterns, triplets, and dynamic markings such as *cresc. molto* and *fp*. The bottom section includes an *arco* marking for the strings.

This page of musical notation is for a large ensemble, likely an orchestra and choir. It consists of 18 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system of staves (1-10) features a variety of instruments, including woodwinds, brass, and strings. The second system (11-18) includes a vocal line with the instruction "laissez vibrer" (let it vibrate) and a piano line. The notation is written in a key signature of one flat (B-flat) and a common time signature (C).

Key markings and instructions visible in the score include:

- Dynamic markings:** *ff* (fortissimo) is used extensively throughout the score, particularly in the piano and string sections.
- Crescendo:** The word *cresc.* is written above the piano and string staves in the lower section.
- Vocal instruction:** The French phrase *laissez vibrer* is written below the vocal line in the lower section.
- Rehearsal marks:** There are several double bar lines with repeat signs, indicating specific points in the music.



This page of musical notation is for a large ensemble, likely a symphony or a large band. It features multiple staves, each with a different instrument or vocal part. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 4/4. The music is written in a standard staff format with a treble clef for the upper staves and a bass clef for the lower staves. The notation is dense and complex, with many notes and rests. The page is numbered 67 in the top right corner.

unis.

unis.

unis.

Instrument



# Eulenburg's Kleine Orchester-Partitur-Ausgabe

## Symphonien:

Nr.	M.	Nr.	M.	Nr.	M.
1. Mozart, C (Jupiter) . . .	1.50	34. Haydn, Nr. 11, G (militaire)	1.—	71. Smetana, Vysegrad . . .	1.50
2. Beethoven, Nr. 5, C m . . .	2.—	35. Haydn, Nr. 6, G (Pauken-	1.—	72. Smetana, Moldau . . .	1.50
3. Schubert, H m (un-		schlag) . . .	1.—	73. Smetana, Sarka . . .	1.50
vollendet) . . . . .	1.50	36. Haydn, Nr. 10, G (Oxford)	1.—	74. Smetana, Aus Böhmens	
4. Mozart, G m . . . . .	1.50	37. Mozart, D . . . . .	1.—	Hain und Flur . . . . .	1.50
5. Beethoven, Nr. 3, Es		38. Haydn, Nr. 12, B . . . . .	1.—	75. Smetana, Tabor . . . . .	1.50
(Eroica) . . . . .	2.—	39. Haydn, Nr. 4, D (Glocken)	1.—	76. Smetana, Blanik . . . . .	1.50
6. Mendelssohn, Nr. 3, A m		40. Strauß, Don Juan . . . . .	4.—	77. Liszt, Faust-Symphonie 4.—	
(Schottische) . . . . .	2.50	41. Strauß, Macbeth . . . . .	4.—	" " " geb. 5.—	
7. Beethoven, Nr. 6, F		42. Strauß, Tod u. Verklärung	4.—		
(Pastorale) . . . . .	2.—	43. Strauß, Till Eulenspiegel	4.—		
8. Schumann, Nr. 3, Es . . . . .	2.—	44. Strauß, Zarathustra . . . . .	4.—		
9. Haydn, Nr. 2, D (Londoner)	1.—	45. Strauß, Don Quixote . . . . .	4.—		
10. Schubert, C . . . . .	3.—	46. Mozart, D (ohne Menuett)	1.50		
11. Beethoven, Nr. 9, D m (m.		47. Liszt, Bergsymphonie . . . . .	2.—		
Chor) . . . . .	4.—	48. Liszt, Tasso . . . . .	2.—		
12. Beethoven, Nr. 7, A . . . . .	2.—	49. Liszt, Préludes . . . . .	2.—		
13. Schumann, Nr. 4, D m . . . . .	2.—	50. Liszt, Orpheus . . . . .	2.—		
14. Beethoven, Nr. 4, B . . . . .	2.—	51. Liszt, Prometheus . . . . .	2.—		
15. Mozart, Es . . . . .	1.50	52. Liszt, Mazeppa . . . . .	2.—		
16. Beethoven, Nr. 8, F . . . . .	2.—	53. Liszt, Festklänge . . . . .	2.—		
17. Schumann, Nr. 1, B . . . . .	2.50	54. Liszt, Heldenklage . . . . .	2.—		
18. Beethoven, Nr. 1, C . . . . .	1.—	55. Liszt, Hungaria . . . . .	2.—		
19. Beethoven, Nr. 2, D . . . . .	1.50	56. Liszt, Hamlet . . . . .	2.—		
20. Mendelssohn, Nr. 4, A		57. Liszt, Hunnenschlacht . . . . .	2.—		
(Italienische) . . . . .	2.—	58. Liszt, Ideale . . . . .	2.—		
21. Schumann, Nr. 2, C . . . . .	2.—	59. Bruckner, Nr. 1, C m . . . . .	4.—		
22. Berlioz, Phantast. Symph. 3.		60. Bruckner, Nr. 2, C m . . . . .	4.—		
23. Berlioz, Harold in Italien 3.		61. Bruckner, Nr. 3, D m . . . . .	4.—		
24. Berlioz, Romeo u. Julia 4.		62. Bruckner, Nr. 4, Es (ro-	4.—		
25. Brahms, Nr. 1, C m . . . . .	4.—	mantische) . . . . .	4.—		
26. Brahms, Nr. 2, D . . . . .	4.—	63. Bruckner, Nr. 5, B . . . . .	4.—		
27. Brahms, Nr. 3, F . . . . .	4.—	64. Bruckner, Nr. 6, A . . . . .	4.—		
28. Brahms, Nr. 4, E m . . . . .	4.—	65. Bruckner, Nr. 7, E . . . . .	4.—		
29. Tschalkowsky, Nr. 5, E m 4.		66. Bruckner, Nr. 8, C m . . . . .	4.—		
30. Tschalkowsky, Nr. 4, F m 4.		67. Bruckner, Nr. 9, D m . . . . .	4.—		
31. Haydn, Nr. 3, Es . . . . .	1.—	68. Haydn, Nr. 5, D . . . . .	1.—		
32. Haydn, Nr. 15, B (La Reine) 1.—		69. Haydn, Nr. 1, Es (Pauken-	1.—		
33. Dvorák, Nr. 5, E m (Aus		wirbel) . . . . .	1.—		
der neuen Welt) . . . . .	4.—	70. Volkmann, Nr. 1, D m . . . . .	2.—		

## Ouverturen:

Nr.	M.	Nr.	M.	Nr.	M.
1. Beethoven, Leonore Nr. 3 1.—		17. Berlioz, Waverley . . . . .	1.—	31. Beethoven, König Stephan 1.—	
2. Weber, Freischütz . . . . .	1.—	18. Berlioz, Vehmrichter . . . . .	1.—	32. Beethoven, Namensfeier 1.—	
3. Mozart, Figaros Hochzeit . . . . .	50	19. Berlioz, König Lear . . . . .	1.—	33. Marschner, Hans Heiling 1.—	
4. Beethoven, Egmont . . . . .	1.—	20. Berlioz, Röm. Carneval 1.—		34. Maillart, Glöckchen des	
5. Weber, Beherrscher der		21. Berlioz, Korsar . . . . .	1.—	Eremiten . . . . .	1.—
Geister . . . . .	1.—	22. Berlioz, Benvenuto Cellini 1.—		35. Weber, Euryanthe . . . . .	1.—
6. Mendelssohn, Melusine 1.50		23. Berlioz, Beatrice u. Benedict . . . . .	1.—	36. Schubert, Rosamunde	
7. Weber, Oberon . . . . .	1.—			(Zauberharfe) . . . . .	1.50
8. Mozart, Don Juan . . . . .	50	24. Tschalkowsky, 1812. Ouv.		37. Mendelssohn, Hebriden 1.50	
9. Weber, Preziosa . . . . .	1.—	solennelle . . . . .	2.—	38. Glinka, Leben f. d. Zaren 1.—	
10. Beethoven, Fidelio . . . . .	1.—	25. Beethoven, Prometheus 1.—		39. Glinka, Ruslan u. Ludmila 1.—	
11. Mendelssohn, Ruy Blas 1.—		26. Beethoven, Coriolan . . . . .	1.—	40. Cherubini, Abenceragen 1.—	
12. Weber, Jubel-Ouverture 1.—		27. Beethoven, Weihe des		41. Cherubini, Medea . . . . .	1.—
13. Mendelssohn, Sommer-		Hauses . . . . .	1.—	42. Cherubini, Anakreon . . . . .	1.—
nachts Traum . . . . .	1.—	28. Beethoven, Leonore Nr. 1 1.—		43. Cherubini, Wasserträger 1.—	
14. Mozart, Zauberflöte . . . . .	1.—	29. Beethoven, Leonore Nr. 2 1.—		44. Cornelli, Barbier von	
15. Nicolai, Lustigen Weiber 1.—		30. Beethoven, Ruinen von		Bagdad . . . . .	1.—
16. Rossini, Wilhelm Tell 1.—		Athen . . . . .	1.—	45. Cornelli, Cid . . . . .	1.—

# Ouverturen:

Nr.	M.	Nr.	M.
46. Schumann, Manfred . . .	1.—	67. Wagner, Rienzi . . . . .	1.—
47. Schumann, Genoveva . . .	1.—	68. Wagner, Holländer . . . . .	1.—
48. Bennett, Najaden . . . . .	1.—	69. Wagner, Tannhäuser . . . . .	1.—
49. Wagner, Tristan u. Isolde . . .	1.—	70. Reger, Lustspiel-Ouv. . . . .	2.—
50. Boieldieu, Weiße Dame . . .	1.—	71. Wagner, Faust-Ouvert. . . . .	1.—
51. Auber, Eherne Pferd . . . . .	1.—	72. Weingartner, Lust. Ouv. . . . .	1.50
52. Wagner, Lohengrin:		73. Volkmann, Richard III. . . . .	1.—
1. u. 3. Akt . . . . .	1.—	74. Volkmann, Fest-Ouvert. . . . .	1.—
53. Mendelssohn, Meeresstille u. glückliche Fahrt . . . . .	1.—	75. Tschaiowsky, Romeo . . . . .	2.—
54. Rossini, Semiramis . . . . .	1.—	76. Gluck, Iphigenie . . . . .	1.—
55. Rossini, Tankred . . . . .	1.—	77. Smetana, Libussa . . . . .	1.—
56. Brahms, Akadem. Fest-ouverture . . . . .	1.50		
57. Brahms, Tragische Ouv. . . . .	1.50		
58. Auber, Schwarz Domino . . . . .	1.—		
59. Auber, Fra Diavolo . . . . .	1.—		
60. Mozart, Titus . . . . .	1.—		
61. Mozart, Idomeneus . . . . .	1.—		
62. Mozart, Così fan tutte . . . . .	—50		
63. Mozart, Entführung . . . . .	1.—		
64. Smetana, Verkaufte Braut . . . . .	1.—		
65. Wagner, Meistersinger . . . . .	1.—		
66. Wagner, Parsifal . . . . .	1.—		

# Konzerte:

Nr.	M.	Nr.	M.
1. Beethoven, Viol.-Konz., D . . .	1.—	12. Bach, Viol.-Konz., E . . . . .	1.—
2. Mendelssohn, Viol.-Konz. E m . . . . .	1.—	13. Brahms, Klav.-Kzt., D m . . . . .	3.—
3. Spohr, Viol.-Konz., A m (Gesangsszene) . . . . .	1.—	14. Bruch, Viol.-Konz., G m . . . . .	2.—
4. Beethoven, Klav.-Kzt. C m . . . . .	1.50	15. Brahms, Klav.-Konz., B . . . . .	4.—
5. Beethoven, Klav.-Kzt., G . . . . .	2.—	16. Brahms, Viol.-Konz., D . . . . .	4.—
6. Beethoven, Klav.-Kzt., Es . . . . .	2.—	17. Mozart, Viol.-Konz., A . . . . .	1.—
7. Schumann, Klav.-Kzt. A m . . . . .	2.—	18. Mozart, Viol.-Konz., Es . . . . .	1.—
8. Tschaiowsky, Violin-Konzert, D . . . . .	2.—	19. Mozart, Klav.-Konz., D (Krönungs-) . . . . .	1.50
9. Tschaiowsky, Klavier-Konzert, B m . . . . .	2.—	20. Liszt, Klav.-Konz., A . . . . .	3.—
10. Liszt, Klav.-Konz., Es . . . . .	3.—	21. Mozart, Klav.-Konz., D m . . . . .	1.50
11. Bach, Viol.-Konz., A m . . . . .	1.—	22. Liszt, Totentanz (Siloti) . . . . .	1.50

# Verschiedene Werke:

Nr.	M.	Nr.	M.
1. Berlioz, 3 Orch.-Stücke a. „Faust“ (Ungarisch. Marsch; Sylphentanz; Irrlichtertanz) . . . . .	1.—	12. Wagner, Charfreitags-zauber . . . . .	1.—
2. Tschaiowsky, Capriccio Italien . . . . .	2.—	13. Wagner, Huldig.-Marsch . . . . .	1.—
3. Beethoven, 2 Violin-Romanzen (G dur, F dur) . . . . .	—80	14. Wagner, Bacchanal aus „Tannhäuser“ . . . . .	1.—
4. Mendelssohn, Scherzo, Intermezzo, Notturmo, Hochzeitsmarsch, Rülpeltanz aus „Sommer-nachtstraum“ . . . . .	1.—	15. Wagner, Einleitung zum 3. Akt v. „Tannhäuser“ . . . . .	—50
5. Brahms, Variat. üb. ein Thema v. Haydn . . . . .	1.50	16. Wagner, Liebesmahl der Apostel . . . . .	1.50
6. Wagner, Siegmunds Liebesgesang . . . . .	1.—	17. Schubert, Zwischenakt u. Ballettmusik a. „Rosamunde“ . . . . .	1.—
7. Wagner, Walkürenritt . . . . .	1.—	18. Bach, Suite, D . . . . .	1.—
8. Wagner, Wotans Abschied u. Feuerzauber . . . . .	1.50	19. Volkmann, Serenade, D m . . . . .	—50
9. Wagner, Waldweben . . . . .	1.—	20. Wagner, Kaisermarsch . . . . .	1.—
10. Wagner, Siegfried-Idyll . . . . .	1.—	21. Bach, Suite, H m . . . . .	1.—
11. Wagner, Trauermusik a. „Götterdämmerung“ . . . . .	1.—	22. Strauß, Donauwalzer . . . . .	1.—
		23. Beethoven, Musik zu „Egmont“ . . . . .	1.—

Im Format und Ausstattung von Eulenburgs kleiner Partitur-Ausgabe sind ferner erschienen:

# J. Seb. Bach

# L.v. Beethoven

Weltliche Kanate: „Mer hahn en neue Oberkeet“ Für Sopran u. Baß mit Schlußchor u. Streichinstrumenten-Begleitung. Instrumentiert von Felix Mottl. Kl. Part. 1 M.

Klavier- f Op. 53. Waldstein-Sonate (C dur) . . . 50 Pf.  
Sonaten: { Op. 57. Sonata appassionata (F moll) 50 Pf.  
(mit großem, sehr klarem Notensicht)

Ferner Luxusausgaben in Pergament geb.:  
L.v. Beethoven  
9 Symphonien in 3 Bänden. . . . . 36 M.  
17 Streichquartette. . . . . 12 M.  
Missa solennis . . . . . 15 M.





# Eulenburgs Kleine Partitur-Ausgaben

 in eleganten Einbänden. 

## Kammermusik.

- |  |      |   |      |
|--|------|---|------|
| <b>Bach, 6 Brandenburgische Konzerte</b> , revidiert von Fr. Steinbach und Carl Schroeder, mit einer Heliogravüre Bachs nach dem Originalbild von Haussmann . . . . .                            | 8.—  | <b>Mendelssohn, Kammermusik.</b> Mit Heliogravüre Mendelssohns . . . . .  | 10.— |
| <b>Beethoven, Sämtliche 17 Streich-Quartette</b> , genau revidiert und mit Anmerkungen versehen von Wilhelm Altmann. Mit Heliogravüre Beethovens nach der Zeichnung von A. von Kloeber . . . . . | 12.— | <b>Inhalt:</b> Sämtliche 7 Streich-Quartette (Op. 12, 13, 44 No. 1, 2, 3, Op. 80, 81), 2 Klavier-Trios (Op. 49, 66), 2 Streich-Quintette (Op. 18, 87) und Streich-Oktett (Op. 20).  |      |
| <b>Brahms, Kammermusik.</b> Mit Einführungen von A. Smolian und Heliogravüre Brahms'.  |      | <b>Mozart, 10 berühmte Streich-Quartette</b> (Köchel-Verzeichnis No. 387, 421, 428, 458, 464, 465, 499, 575, 589, 590), 6 Streich-Quintette (Köchel-Verzeichnis No. 406, 515, 516, 593, 614, 525) und Klarinetten-Quintett (Köchel-Verzeichnis No. 581) . . . . . | 11.— |
| Band I. 2 Streich-Sextette (Op. 18, 36) und 2 Streich-Quintette (Op. 88, 111)  | 8.—  | <b>Schubert, Kammermusik.</b> Mit Heliogravüre Schuberts. . . . .   | 12.— |
| Band II. Klarinetten-Quintett (Op. 115) und 3 Streich-Quartette (Op. 51 No. 1, 2, Op. 67) . . . . .  | 8.—  | <b>Inhalt:</b> Sämtliche 9 Streich-Quartette (Op. 29, 125 No. 1, 2, Op. 161, 168, Op. posth. D moll, G moll. D dur, C moll), 2 Klavier-Trios (Op. 99, 100), Streich-Quintett (Op. 163), Klavier- (Forellen-) Quintett (Op. 114) und Oktett (Op. 166).             |      |
| Band III. Klavier-Quintett (Op. 34) und 3 Klavier-Quartette (Op. 25, 26, 60) . .   | 9.—  | <b>Schumann, Kammermusik.</b> Mit Heliogravüre Schumanns . . . . .  | 8.—  |
| Band IV. 5 Klavier-Trios Op. 8, 87, 101, 40, 114) . . . . .  | 10.— | <b>Inhalt:</b> Sämtliche 3 Streich-Quartette (Op. 41 No. 1, 2, 3), 4 Klavier-Trios (Op. 63, 80, 88, 110), Klavier-Quartett (Op. 47) und Klavier-Quintett (Op. 44).  |      |
| <b>Dvořák, 7 Streich-Quartette</b> (Op. 34, 51, 61, 80, 96, 105, 106). Mit Heliogravüre Dvořáks . . . . .  | 10.— | <b>Spohr, Sämtliche 4 Doppel-Streich-Quartette</b> (Op. 65, 77, 87, 136), Nonett (Op. 31) und Oktett (Op. 32), beide für Streich- und Blas-Instrumente . . . . .  | 9.—  |
| <b>Händel, 12 Große Konzerte für Streichinstrumente</b> , revidiert und mit Vorwort versehen von Georg Schumann, mit Heliogravüre Händels . . . . .  | 10.— | <b>Volkmann, Kammermusik.</b> Mit Volkmanns Bildnis . . . . .   | 8.—  |
| <b>Haydn, Sämtliche 83 Streich-Quartette.</b> Mit dem Bildnis Haydns   |      | <b>Inhalt:</b> 2 Klavier-Trios (Op. 3, 5) und 5 Streich-Quartette (Op. 14, 34, 35, 37, 43).   |      |
| Band I. (Op. 1, 2, 3, 9, 17) . . . . .   | 12.— |   |      |
| Band II. (Op. 20, 33, 42, 50, 51, 54) . .  | 12.— |   |      |
| Band III. (Op. 55, 64, 71, 74, 76, 77, 103)  | 12.— |   |      |

# Eulenburgs Kleine Partitur-Ausgaben

in eleganten Einbänden.

## Orchester.

<b>Bach, Matthäus-Passion.</b> Herausgegeben von Georg Schumann. Mit Heliogravüre Bachs . . . . .	9.—	<b>Haydn, Die Schöpfung.</b> Mit Bildnis Haydns . . . . .	7.50
<b>Bach, Die hohe Messe.</b> Herausgegeben von Fritz Volbach. Mit Heliogravüre Bachs . . . . .	8.—	<b>Liszt, 12 symphonische Dichtungen</b> in 3 Bänden mit Heliogravüre Liszts. Band I. Bergsymphonie, Tasso, Préludes, Orpheus . . . . .	10.—
<b>Beethoven, Missa solemnis.</b> Mit Vorwort von A. Smolian und Heliogravüre Beethovens nach der Zeichnung von A. v. Kloeber . . . . .	9.—	Band II. Prometheus, Mazeppa, Festklänge, Heldenklage . . . . .	10.—
<b>Beethoven, Symphonien.</b> Mit einführenden Worten v. A. Smolian und Heliogravüre Beethovens. Bd. I (No. 1—4), Bd. II (No. 5—7), Bd. III (No. 8 u. 9) . . . . .	10.—	Band III. Hungaria, Hamlet, Hunnenschlacht, Ideale . . . . .	10.—
<b>Berlioz, Phantastische Symphonie und Harold in Italien.</b> Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	9.—	<b>Mendelssohn, Schottische und Italienische Symphonie.</b> Mit Heliogravüre Mendelssohns . . . . .	6.50
<b>Berlioz, Romeo und Julie.</b> Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	6.—	<b>Mozart, Requiem.</b> Mit Heliogravüre Mozarts . . . . .	5.—
<b>Berlioz, Sieben Ouverturen.</b> (Waverley. Vehmrichter. König Lear. Der römische Karneval. Der Korsar. Benvenuto Cellini. Beatrice u. Benedict.) Mit Einführung von A. Smolian und Bildnis Berlioz' . . . . .	10.—	<b>Schumann, Symphonien.</b> Mit Heliogravüre Schumanns. Band I (No. 1, 2), Band II (Nr. 3, 4) . . . . .	6.50
<b>Brahms, Ein deutsches Requiem.</b> Mit Heliogravüre Brahms' . . . . .	9.—	<b>Smetana, Mein Vaterland.</b> Zyklus symphonischer Dichtungen: No. 1. Vyšehrad. No. 2. Moldau. No. 3. Šárka. No. 4. Aus Böhmens Hain und Flur. No. 5. Tábor. No. 6. Blaník. Mit Heliogravüre Smetanas . . . . .	11.—
<b>Brahms, Symphonien.</b> Mit Einführungen von A. Smolian und Heliogravüre Brahms'. Band I (No. 1, 2), Band II (No. 3, 4) & . . . . .	10.—	<b>Wagner, Ouverturen u. Vorspiele.</b> (Rienzi, Der fliegende Holländer, Tannhäuser, Lohengrin [I. u. 3. Akt], Tristan u. Isolde, Meistersinger von Nürnberg, Parsifal.) Mit Heliogravüre Wagners nach der Büste von Max Klingner. . . . .	9.—
<b>Bruckner, Symphonien.</b> Bd. I (No. 1—3), Bd. II (No. 4—6), Bd. III (No. 7—9) . . . . .	14.—	<b>Violin-Konzerte klassischer und moderner Meister.</b> Band I. Bach, A moll, E dur. Beethoven. Mendelssohn. Mozart, A dur, Es dur. Spohr, Gesangsszene . . . . .	10.—
<b>Händel, Der Messias.</b> Herausgegeben von Fritz Volbach. Mit Heliogravüre Händels . . . . .	8.—	Band II. Brahms. Bruch, G moll. Tschaiakowsky . . . . .	11.—

No.		M.	No.		M.
112.	Haydn, Quartett, op. 50, 4, Fism . . .	0,40	181.	Haydn, Quartett, op. 3, 1, E . . . . .	0,40
113.	Haydn, Quartett, op. 54, 3, E . . . . .	0,40	182.	Haydn, Quartett, op. 3, 2, C . . . . .	0,40
114.	Beethoven, Klavier-Quartett, op. 16, Es .	0,60	183.	Haydn, Quartett, op. 3, 3, G, (m. Dudel- sack-Menuett) . . . . .	0,40
115.	Boccherini, Quintett, E . . . . .	0,50	184.	Haydn, Quartett, op. 3, 4, B . . . . .	0,40
116.	Schubert, Quartett, op. 168, B . . . . .	0,50	185.	Haydn, Quartett, op. 3, 6, A . . . . .	0,40
117.	Schubert, Quartett, op. posth., Gm . . .	0,50	186.	Haydn, Quartett, op. 9, 3, G . . . . .	0,40
118.	Schubert, Klavier-Quintett, op. 114, A, (Forellen-) . . . . .	0,80	187.	Haydn, Quartett, op. 9, 5, B . . . . .	0,40
119.	Schubert, Quartett, op. 125, 2, E . . . .	0,50	188.	Haydn, Quartett, op. 9, 6, A . . . . .	0,40
120.	Schubert, Quartett, op. 125, 1, Es . . .	0,40	189.	Haydn, Quartett, op. 33, 6, D, (Russ.-No. 6)	0,40
121.	Schubert, Quartette, op. posth., D, Cm .	0,50	190.	Haydn, Quartett, op. 55, 2, Fm . . . . .	0,40
122.	Beethoven, Klavier-Trio, op. 1, 1, Es .	0,50	191.	Haydn, Quartett, op. 76, 6, Es . . . . .	0,40
123.	Beethoven, Klavier-Trio, op. 1, 2, G .	0,60	192.	Mozart, Quartett, 1, (K.-V. 285) . . . .	0,40
124.	Beethoven, Klavier-Trio, op. 1, 3, Cm .	0,50	193.	Mozart, Quartett, A, (K.-V. 298) . . . .	0,40
125.	Spohr, Doppel-Quartett, op. 77, Es . . .	1,—	194.	Mozart, Quartett, F, (K.-V. 370) . . . .	0,40
126.	Spohr, Octett, op. 32, E . . . . .	1,—	195.	Mozart, Divertimento, F, (K.-V. 2, 7) .	0,50
127.	Beethoven, Sonate, op. 47, A, (Kreutzer-) .	0,60	196.	Tschaikowsky, Quartett, op. 22, F . . .	0,60
128.	Spohr, Doppel-Quartett, op. 65, Dm . . .	1,—	197.	Tschaikowsky, Quartett, op. 30, Esm .	0,60
129.	Spohr, Doppel-Quartett, op. 136, Gm . .	1,—	198.	Stanford, Quartett, op. 44, G . . . . .	1,20
130.	Spohr, Doppel-Quartett, op. 87, Em . . .	1,—	199.	Stanford, Quartett, op. 45, Am . . . . .	1,20
131.	Cherubini, Quartett, op. posth., E . . . .	0,60	200.	Beethoven, Klavier-Quintett, op. 16, Es .	0,80
132.	Cherubini, Quartett, op. posth., F . . . .	0,60	201.	Borodin, Quartett, No. 2, D . . . . .	0,80
133.	Cherubini, Quartett, op. posth., Am . . .	0,60	202.	Raff, Quartett, op. 192, 2, D, (Schöne Müllerin) . . . . .	1,—
134.	Mendelsschn, Quintett, op. 18, A . . . .	0,80	203.	Volkmann, Quartett, op. 34, G . . . . .	0,80
135.	Beethoven, Octett f. Blasinstrumente, op. 103, Es . . . . .	0,60	204.	Volkmann, Quartett, op. 35, Em . . . .	0,80
136.	Dittersdorf, Quartett, G . . . . .	0,40	205.	Volkmann, Quartett, op. 37, Fm . . . .	0,80
137.	Dittersdorf, Quartett, A . . . . .	0,40	206.	Volkmann, Quartett, op. 43, Es . . . . .	0,80
138.	Dittersdorf, Quartett, C . . . . .	0,40	207.	Verdi, Quartett, Em . . . . .	0,80
139.	Beethoven, Sextett f. Blasinstrumente, op. 71, Es . . . . .	0,60	208.	Sgambati, Quartett, op. 17, Cism . . . .	1,—
140.	Beethoven, Sextett für Streichinstru- mente und 2 Hörner, op. 81 b, Es . . . .	0,60	209.	Helmrich, Prinz Reuss, Quartett, F . .	1,—
141.	Mozart, Divertimento f. Streich-Instr., Fagott und 2 Hörner, D, (K.-V. 205) . .	0,50	210.	Bazzini, Quartett, op. 75, Dm . . . . .	0,80
142.	Haydn, Quartett, op. 17, 2, F . . . . .	0,40	211.	Klughardt, Quintett, op. 62, Gm . . . . .	1,20
143.	Haydn, Quartett, op. 55, 3, B . . . . .	0,40	212.	Brahms, Klavier-Quintett, op. 34, Fm . .	2,—
144.	Haydn, Quartett, op. 64, 1, C . . . . .	0,40	213.	Volkmann, Quartett, op. 14, Gm . . . .	0,80
145.	Haydn, Quartett, op. 71, 2, D . . . . .	0,40	214.	Beethoven, Quintett, op. 4, Es . . . . .	0,80
146.	Haydn, Quartett, op. 74, 1, C . . . . .	0,40	215.	Beethoven, Quintett, op. 104, Cm . . . .	0,80
147.	Haydn, Quartett, op. 74, 2, F . . . . .	0,40	216.	Beethoven, Quintett-Fuge, op. 137, D . .	0,30
148.	Haydn, Quartett, op. 71, 3, Es . . . . .	0,40	217.	Mozart, Sextett, F, (Dorfmusikanten) .	0,50
149.	Haydn, Quartett, op. 1, 4, G . . . . .	0,40	218.	Mozart, Quintett, G, (Nachtmusik) . .	0,50
150.	Haydn, Quartett, op. 3, 5, F (m. Serenade)	0,40	219.	Herzogenberg, Quartett, op. 63, Fm . .	1,20
151.	Haydn, Quartett, op. 9, 2, Es . . . . .	0,40	220.	Jongen, Quartett, Cm . . . . .	1,20
152.	Haydn, Quartett, op. 17, 4, Cm . . . . .	0,40	221.	Volkmann, Klavier-Trio, op. 3, F . . . .	0,80
153.	Haydn, Quart., op. 33, 5, G, (Russ.-No. 5)	0,40	222.	Volkmann, Klavier-Trio, op. 5, Bm . . .	0,80
154.	Haydn, Quartett, op. 42, Dm . . . . .	0,40	223.	Beethoven, Klavier-Trio, op. 11, B . . .	0,60
155.	Haydn, Quartett, op. 50, 5, F . . . . .	0,40	224.	Taubert, Quartett, op. 56, Fism . . . .	0,70
156.	Haydn, Quartett, op. 50, 6, D, (Frosch-) .	0,40	225.	Klughardt, Quartett, op. 61, D . . . .	1,—
157.	Haydn, Quartett, op. 17, 3, Es . . . . .	0,40	226.	Foerster, Quartett, op. 15, E . . . . .	1,—
158.	Mozart, Quartett, Gm, (K.-V. 478) . . . .	0,60	227.	Wilm, Sextett, op. 27, Hm . . . . .	1,20
159.	Mozart, Quartett, Es, (K.-V. 493) . . . .	0,60	228.	Nawratil, Quartett, op. 21, Dm . . . . .	1,—
160.	Mozart, Quintett, Es, (K.-V. 452) . . . .	0,60	229.	Sinding, Klavier Quintett, op. 5, Em . .	2,—
161.	Tschaikowsky, Quartett, op. 11, D . . . .	0,50	230.	Hochberg, Quartett, op. 22, Es . . . . .	1,—
162.	Haydn, Quart., op. 51, (Sieben Worte) .	0,60	231.	Hochberg, Quartett, op. 27, 1, D . . . .	1,—
163.	Haydn, Quart., op. 20, 1, Es, (Sonn.-No. 1)	0,40	232.	Hochberg, Quartett, op. 27, 2, Am . . .	1,—
164.	Haydn, Quart., op. 20, 3, Gm, (Sonn.-No. 3)	0,40	233.	Schubert, Klavier-Trio, op. 148, Es, (Nocturne) . . . . .	0,50
165.	Haydn, Quart., op. 33, 1, Hm, (Russ.-No. 1)	0,40	234.	Scostrino, Quartett, Gm . . . . .	1,20
166.	Haydn, Quart., op. 33, 4, B, (Russ.-No. 4)	0,40	235.	Brahms, Sextett, op. 18, B . . . . .	1,50
167.	Haydn, Quartett, op. 50, 1, B . . . . .	0,40	236.	Brahms, Sextett, op. 36, G . . . . .	1,50
168.	Haydn, Quartett, op. 50, 2, C . . . . .	0,40	237.	Brahms, Quintett, op. 88, F . . . . .	1,50
169.	Haydn, Quartett, op. 50, 3, Es . . . . .	0,40	238.	Brahms, Quintett, op. 111, G . . . . .	1,50
170.	Haydn, Quartett, op. 1, 1, B . . . . .	0,40	239.	Brahms, Quintett, op. 115 Hm (Klarin-) .	1,50
171.	Haydn, Quartett, op. 1, 2, Es . . . . .	0,40	240.	Brahms, Quartett, op. 51, 1, Cm . . . .	1,20
172.	Haydn, Quartett, op. 1, 3, D . . . . .	0,40	241.	Brahms, Quartett, op. 51, 2, Am . . . .	1,20
173.	Haydn, Quartett, op. 1, 5, B . . . . .	0,40	242.	Brahms, Quartett, op. 67, B . . . . .	1,20
174.	Haydn, Quartett, op. 1, 6, C . . . . .	0,40	243.	Brahms, Klavier-Quartett, op. 25, Gm . .	1,50
175.	Haydn, Quartett, op. 2, 1, A . . . . .	0,40	244.	Brahms, Klavier-Quartett, op. 26, A . .	1,50
176.	Haydn, Quartett, op. 2, 2, E . . . . .	0,40	245.	Brahms, Klavier-Quartett, op. 60, Cm . .	1,50
177.	Haydn, Quartett, op. 2, 3, Es . . . . .	0,40	246.	Brahms, Klavier-Trio, op. 8, H . . . . .	1,50
178.	Haydn, Quartett, op. 2, 4, F . . . . .	0,40	247.	Brahms, Klavier-Trio, op. 87, G . . . . .	1,50
179.	Haydn, Quartett, op. 2, 5, D . . . . .	0,40	248.	Brahms, Klavier-Trio, op. 101, Cm . . .	1,50
180.	Haydn, Quartett, op. 2, 6, B . . . . .	0,40	249.	Brahms, Trio, op. 40, Es, (Horn-) . . . .	1,50
			250.	Brahms, Trio, op. 114, Am (Klarinetten-) .	1,50
			251.	Tschaikowsky, Klav.-Trio, op. 50, Am . .	2,—



No.	M.	No.	M.
252. Beethoven, Rond'no f. Blasinstrum., Es (Nachgel. Werk) . . . . .	0,50	281. Bach, Brandenburg. Konzert No. 4, G 1,—	
253. Gromis, Quartett, A . . . . .	1,—	282. Bach, Brandenburg. Konzert No. 5, D 1,—	
254. Bach, Brandenburg. Konzert No. 3, G 1,—		283. August Reuss, Quartett, op. 25, D m . 1,—	
255. Bach, Brandenburg. Konzert No. 6, B 1,—		284. E. Stillman-Kelley, Quartett, op. 25, C 1,—	
256. Buonamici, Quartett, G . . . . .	1,—	285. H. Wolf, Quartett, D m . 1,—	
257. Bach, Brandenburg. Konzert No. 2, F 1,—		286. H. Wolf, Ital. Serenade f. Quartett, G 1,—	
258. Sinigaglia, Konzert-Etude f. Quartett 0,50		287. Reger, Flöten-Trio (Serenade), op. 77a, D 1,—	
259. Haydn, Klavier-Trio No. 1, G . . . . .	0,50	288. Reger, Streichtrio, op. 77 b, A m . 1,—	
260. Suter, Quartett, D . . . . .	1,—	289. R. v. Mojsisovics, Streichtrio (Serenade), op. 21, A . . . . .	0,50
261. Scontrino, Quartett, C . . . . .	1,—	290. Scontrino, Quartett, A m . 1,—	
262. Mozart, Haffner-Serenade . . . . .	2,—	291. Carl Schroeder, Quartett, op. 89, C . 1,—	
263. Händel, Concerto grosso No. 12, H m . 0,70		292. Strauss, Klavierquartett, op. 13, C m . 2,—	
264. Händel, Concerto grosso No. 1, G . 0,70		293. Reger, Quartett, op. 109, Es . . . . .	1,50
265. Händel, Concerto grosso No. 2, F . 0,70		294. Sibelius, Quartett, op. 56, D m (Voces intimae) . . . . .	1,—
266. Händel, Concerto grosso No. 3, E m . 0,70		295. Reger, Klavierquartett, op. 113, D m . 1,50	
267. Händel, Concerto grosso No. 4, A m . 0,70		296. Reger, Sextett, op. 118, F . . . . .	2,—
268. Händel, Concerto grosso No. 5, D . 0,70		297. Beethoven, Quartett, Fdur, nach der Klaviersonate op. 14, 1 . . . . .	0,60
269. Händel, Concerto grosso No. 6, G m . 0,70		298. Dvořák, Quartett, op. 34, D m . 1,—	
270. Händel, Concerto grosso No. 7, B . 0,70		299. Dvořák, Quartett, op. 51, Es . . . . .	1,20
271. Händel, Concerto grosso No. 8, C m . 0,70		300. Dvořák, Quartett, op. 61, C . . . . .	1,20
272. Händel, Concerto grosso No. 9, F . 0,70		301. Dvořák, Quartett, op. 80, E . . . . .	1,20
273. Händel, Concerto grosso No. 10, D m . 0,70		302. Dvořák, Quartett, op. 96, F . . . . .	1,20
274. Händel, Concerto grosso No. 11, A . 0,70		303. Dvořák, Quartett, op. 105, As . . . . .	1,20
275. Smetana, Quartett E moll, Aus meinem Leben (Ed. Peters No. 3171) . . . . .	0,70	304. Dvořák, Quartett, op. 106, G . . . . .	1,20
276. Grieg, Quartett, op. 27, G m (Ed. Peters No. 3127) . . . . .	0,70	305. Dvořák, Klavierquintett, op. 81, A . . . . .	1,50
277. Sinding, Quartett, op. 70, A m (Ed. Peters No. 3056) . . . . .	0,70	306. Dvořák, Streichquintett, op. 97, Es . . . . .	1,50
278. Beethoven, Klavier-Trio (Kakadu-Variationen) G, op. 121 a . . . . .	0,50	307. Scontrino, Praeludium und Fuge, E m 1,—	
279. Carl Schroeder, Quartett, op. 88, D m 1,—		308. Mozart, Serenade f. 8 Blasinstrum., Es 0,80	
280. Bach, Brandenburg. Konzert No. 1, F 1,—		309. Mozart, Serenade f. 8 Blasinstrum., C m 0,80	
		310. Bruckner, Streichquintett, F . . . . .	1,50

## Eulenburg's kleine Orchester-Partitur-Ausgabe. Chorwerke.

	M.
1. <b>Beethoven</b> , Missa solemnis . . . . .	6,—
Gebunden . . . . .	9,—
2. <b>Brahms</b> , Ein deutsches Requiem . . . . .	6,—
Gebunden . . . . .	9,—
3. <b>Bach</b> , Matthäus-Passion (G. Schumann) . . . . .	6,—
Gebunden . . . . .	9,—
4. <b>Mozart</b> , Requiem . . . . .	3,—
Gebunden . . . . .	5,—
5. <b>Haydn</b> , Die Schöpfung . . . . .	5,—
Gebunden . . . . .	7,50
6. <b>Händel</b> , Der Messias (Volbach) . . . . .	6,—
Gebunden . . . . .	8,—
7. <b>Bach</b> , Kantate No. 4: Christ lag in Todesbanden (Ochs) . . . . .	1,50
8. <b>Bach</b> , Kantate No. 104: Du Hirte Israel, höre (Ochs) . . . . .	1,50
9. <b>Bach</b> , Hohe Messe, H moll . . . . .	6,—
Gebunden . . . . .	8,—













M  
1004  
B515  
OP. 3  
1900  
C. 1  
MUSI

